

## TWO NEW MUSICAL SHOWS FEATURES OF THIS WEEK'S PLAYBILLS—LATEST PHOTOPLAYS

STANLEY FILM PROVES  
A REAL FASHION SHOWFavorite Screen Players Appear  
in Other Timely  
Productions

**STANLEY**—"Lombardi, Ltd." with Bert Lytell. Story by the late and directed by Jack Conway. Metro play.

Lydell, usually represents the amount of responsibility of those interested in a film and so one may use limited to describe this new production. It is a good movie and yet one seems to want to hear the voice of the players. Adroit use of the American-Italian words made the leading role so popular on the stage. Bert Lytell relies upon his ability to act and the use of good titles to put the part over.

Modes and mannequins are shown in great profusion to the delight of the feminine eye and the masculine orb. One can enjoy seeing these fashions because there are no bits to follow. As a movie it is rather slow-moving but contains enough of love interest to hold attention, while the character study of the Italian dressmaker is a delicious bit of comedy in the form of a noted crook, who trusts everyone even to his ruin, while his love for art gives him a bookkeeper's habits. A delicious bit of comedy is shown in the gum chewing episode. Alice Lake, Junonia Hansen, Thomas Jefferson, Joseph Killgour and George McDaniel have important roles.

A pleasing added attraction was the showing of the Prizma natural color movies with "Petrified Forests" as the subject.

**PALACE**—"Teeth of the Tiger," with David Powell. Story by Maurice Le Blane and directed by W. Wither. Paramount play.

A "tooth" is a person who was once a criminal and now aids the detectives. Such might be the term applied to the hero of this story, who through a noted crook, aids in tracking the murderer of his millionaire friend.

There are enough situations crammed into this play to make up a serial movie which would keep crowds coming for weeks. One incident will do as a sample of the ingenious author. Teeth marks are found in a room in the murdered man's room and they are those of the girl in the house. Now it is known that she was not in the room at the time. It is then shown that the murderer has obtained a plaster cast of the teeth from the family dentist. There, indeed, is an original idea.

David Powell rises to stardom in this vehicle, playing both the parts of Arsenio Lupin and Paul Serenne, the retired gentleman. Marguerite Courtot will be recalled for her work as an Edison star, and in this piece she gives able support, as does Myrtle Steadman. Riley Hatch, another old-timer in films, does good work.

**ARCADIA**—"Burglar by Proxy," with Jack Dillon. Story and direction by Jack Dillon. Fox National.

In the very old days this would have made a good one-reel movie, but now when the public has been educated up to lengthy productions, it is up to the companies to supply them with footage. There is a lot of good, wholesome entertainment in this picture, and the excellence of Jack Dillon's playing and his understanding of the requirements of the part.

To pass a house from whose open windows there comes the sound of a girl's voice in song and then to stop and pretend that he is in trouble, is but the beginning of the fun. When the girl leaves the house, her father discovers that valuable plans have been taken and the villain accuses the departing boy. Then begins a lot of work by the hero and a real burglar, who joins the boy. And the search is on for the missing papers. Near the end of the picture it is shown that they were taken by the man who wanted to marry the girl. But the boy won her instead.

Gloria Hops had the role of the girl, and she appeared to like her position as vis a vis Mr. Pickford. Robert Walker and Director Dillon also had roles. Clever material is in the titles, while the photography is well done.

**VICTORIA**—"Checkers," with special cast. Story by Henry Blossom, Jr., and directed by Richard Stanton. Fox play.

The only romance to be found with this film play is in the name of the famous horse, "Remorse," for which so many imitations of Charles Ross received salary on the vaudeville stage years ago. There is much more to the film than there was to the canvas-and-spoken one, for the latitude of the cinema camera lens is much greater than the proscenium walls.

Melodrama, of the sort which went with the old twenty-five cent gallery, is the chief forte of this piece. No star is cast, and yet the film is filled with good players who have evidently been selected for their ability to represent the types in the stage play.

Thrills are given aplenty when a train wreck is depicted and when the horse race is shown. To use an airplane in a melodrama is to keep abreast of the times, and the director took this

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## Continuing Attractions

**BROAD**—"Hamlet." Special matinee today with Walter Hampden in the title role. His poetic interpretation is the finest of this generation. An admirable company in support.

**BROAD**—"The Woman of Bronze," a drama from the French of Henri Kistemackers and Eugene Deland, with Margaret Anglin as the star in an emotional role which she sustains vigorously and aptly.

**LYRIC**—"The Little Blue Devil," a musical play based on Clyde Fitch's "The Blue Mouse." Features Bernard Granville, Lillian Lorraine and other entertainers.

**CHERRY**—"Gaieties of 1919," extravaganza, with many special titles and novel dances. In the cast are Stewart Baird, White and Adelphi—"So East." Story of a young girl whose entry into New York life is via a fashionable boarding house.

**SHUBERT**—"Sinbad," featuring Al Jolson.

liberty with the story. Love interest is also prominent.

In the cast appear Thomas Carrigan, Jean Acker, Robert Elliott and Ellen Cassidy.

**REGENT**—"Look in Pawn," with Margaret Clark. Story by Marvin Taylor and directed by Walter Edwards. Paramount play.

There is not much of novelty in this play, for it has the conventional story of a poor girl who thinks that she is an artist. When, submitting her work to an authority, she finds out the truth about her work the girl does not despair. She pursues a lecturer and with the aid of the shopkeeper goes to a reception, where she meets the man who falls in love with her. Thus did luck come to her through the pawing of jewels.

Marguerite Clark again essays the role of a little girl, and in it she finds another part of the girl does not despair. She pursues a lecturer and with the aid of the shopkeeper goes to a reception, where she meets the man who falls in love with her. Thus did luck come to her through the pawing of jewels.

**RELMONT**—"The Climbers," with Corinne Griffith. Story by Clyde Fitch and directed by Tom Scurran. Vitaphone play.

The remaining of this movie from the play by Clyde Fitch is a fine example of what can be accomplished with modern equipment and a capable actress for the leading role. It may be recalled that this play was once done by the old Lubin company, but not with any degree of success. However, it is a personality and the fine acting of Corinne Griffith which make the play go over in its new guise.

A wealth of fashion is displayed in gowns worn and tasteful settings have been provided. Vitaphone productions have always been consistent, and if this play is any criterion it will not be long before Corinne Griffith is given the kind of scenario which she likes to work with. This play is a big step forward. Percy Marmont is the leading man.

**Love Romance at Orpheum**  
"The Story of the Rosary," which ran for a year in London, was presented by Mae Desmond and her players at the Orpheum. It is not a religious drama, as might be inferred from the title, but it is a wholesome and interesting love story. The play gets its title from the scene where the girl on parting from her affianced gives him a rosary. Miss Desmond is admirable as Venetia. Mr. Fidler is cast as Paul Roumaine and the other members of the company have roles admirably suited to them. A splendid scenic production was a feature.

**Coliseum's New Organ**  
Richard Bach entertained the patrons of the Coliseum Theatre last evening with a varied selection of organ music, including the "American Fantasia" in honor of Victor Herbert's appearance in this city. It was a gala occasion, for it marked the opening of the new organ, which is the largest Hope-Jones unit in the movie theatres.

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PLENTY OF VARIETY  
ON KEITH'S PROGRAM"The Moth," Miller and Mack  
and "Kiss Me" Are Feature  
Numbers

Valerie Bergere and her company in "The Moth," a musical farce, with Ethel Corcoran and Harry Meyer, and a comedy act by Miller and Mack, featured the vaudeville bill at Keith's Theatre this week.

Miller and Mack convulsed the audience with their antics and received round after round of applause, but the emotional acting of Valerie Bergere in "The Moth," and music and dancing of the farce, "Kiss Me," deserved greater appreciation than they got.

"Kiss Me," presented by a company of five, with eight chorus girls, is an entertaining little piece with spirited comedy provided by Dorothea Sadler.

A surprise of the bill was the contortionist act, the first on the bill, provided by George Herman, assisted by Marion Stanger. Henry Selvester and Maria Vance presented a comedy number that was mostly "horror," to borrow the word of the act, and Elizabeth Murray told stories and sang comic songs to the delight of the audience. The singing and dancing number of Dolly Grey and Bert Byron was attractively staged, and had a few clever lines.

Hubert Klinker and Corinne closed the bill with a series of dance numbers, with Tom Tucker at the piano.

The program opened with motion picture news events and "Topics of the Day."

**GLOBE**—Clark's Hawaiians, a company that possesses some really skilled musicians and singers, top the bill. "Photoplays," billed as a travesty, is certainly funny enough to form a show in itself. June Edwards can dance and Kelly and Mack have a humorous act that amuses throughout. Other entertaining features are Hawthorne and Cook; Reasta, a mystery act; Conroy and O'Donoghue; Morgan and Gates, and the Sterling Trio. The customary picture complete a bill sure to please all classes of patrons.

**BROADWAY**—A musical comedy with bits of action and several sparkling tunes is disclosed in "The Heir for a Night," presented by a company which knows how to get the best out of humor. The story is a comedy of the kind that would tickle the fancy of the coldest audience, and Nevins and Gordon are equally successful. The Three O'Connor Sisters display versatility. The photoplay is Douglas Fairbanks in "His Majesty, the American."

**CROSS KEYS**—"Hello, Judge," a fascinating little musical comedy, heads the bill. It is filled with sparkling comedy and bright songs, and, incidentally, a score of pretty girls. The bill is followed by a clever comedy called "The Cat." The rest of the bill is made up of the Vernon sisters, Stanley and Mazie Hughes. A new photoplay serial grips attention.

**WILLIAM PENN**—Novelty galore, a good supply of comedy interludes, melodies that keep one's feet tapping are clearly given in Fred Ardath's musical farce, "The Decorators." The Four Butterflies dispose of the comedy with good results, and Dixon, Bowers and Dixon presented something new in comedy acrobatics. Geraldine Farrar, in "The World and Its Women," is the photoplay.

**GRAND**—Beauty and comedy figure in delectable proportions. Harry Cooper, formerly of the Empire City Four, was the musical attraction. The Three Eddies, in acrobatics, and Ed and Mae Ernie, in a diverting skit, offered comedy. The

## INTERPRETIVE DANCING OF THE BELLE SISTERS WAS A FEATURE.

**KNICKERBOCKER**—"Forbidden," a photoplay classic, exhibited the dramatic ability of Mildred Harris, wife of Charles Chaplin. Larry Semon was exuberantly funny in his out-of-the-ordinary film comedy. Six acts of superior quality featured farce, melody and drama. Two reels of news concluded the program.

**NIXON**—An abundance of new ideas for laughter feature the show and incidentally many surprises in the artistic line. The Magazine Girls present a dainty musical comedy. A lively sketch, "Through Thick and Thin," brought out the laughs. Lillian Abigail and the Curtis Boys won approval with songs and comedy. Paul Perera and sextet scored musically and Allen and Lee, the vaudeville duo, "The Joyous Liar," with J. Warren Kerrigan, proved a delightful photoplay.

**"LOOK WHO'S HERE" BIG HIT**

Musical Farce at Garrick Features Cecil Lean and Cleo Mayfield

If the enthusiastic reception of the new musical farce "Look Who's Here" at the Garrick Theatre last night can be taken as a criterion, the audience will about the praises of this speedy, racy offering—and whistle its tunes. It is a play of youth and infectious gaiety and is in the hands of established favorites.

The piece is unquestionably funny. It moves at a rapid pace, often skating over thin ice in the matter of good taste, but it is not exactly vulgar. It has been nicely edited and made acceptable to those not too prudish. There is plot enough for an unusual show. It is as if it were, as if the stories of "Parlor, Bedroom and Bath," and "Twin Beds," had been put into the theatrical pot, seasoned with good critics and a score of little about the ordinary, garnished with tasteful and colorful settings and costumes and the resulting conception served by a public comedienne and a pretty girl. It is an offering meant to satisfy the appetite of the tired business for entertainment and does just that.

The chorus, made up of the greater part of the principal displays exceptional nimbleness, tunefulness and good lookingness. Cecil Lean is a highly amusing figure. He takes a personal charge of the laughter of the piece and does not falter while he is on the stage, and that is most of the time. He is ably seconded by Mayfield, who, though a public comedienne and both can sing and are given plenty of opportunity in this line. There is a beautiful supply of dancing, some of it dapper, some exuberant and some very artistic. Of course, there is a bedroom scene—no modern farce, musical or otherwise, in the opinion of producers of this style of theatrical offering, would be complete or successful without one, it seems.

Besides Lean and Miss Mayfield, mention must be made of Emily Lea, who is much in the picture and who is possessed of a rather fine voice. She also shows herself to be a dancer of no mean ability. Her dances are arranged by Edwin T. Emery. The whole piece is the effort of Spiegel's "Production, Inc."

**Profiteering Skit in Blackface**  
"Tearful tenants and harsh landlords have their differences treated in a humorous vein at Dumont's this week in the new and up-to-date burlesque, "Profiteering Landlords." This week's show is especially effective because of existing conditions. "Moonlight in Dixie," a dancing interlude, possesses humor and pathos and introduces a number of new and very whistle-tempting songs.

'ANGEL FACE' DELIGHTS  
BIG FORREST AUDIENCEVictor Herbert's Score Variedly  
Tuneful and Cast Is Admirably  
Qualified

Jack Donohue would have walked or rather, waltzed away with a musical show less rich in tuneful ditties and less replete with genuinely amusing dialogue than "Angel Face." As it is, this long, lean, like-dancer-stopped the proceedings at the Forrest last night on three several occasions with his eccentric, grotesque and travesty dancing.

But "Angel Face," a three-act musical play, with Victor Herbert as the composer and the Smith Family Robinson as librettists and lyricists, has more than a one-man claim to the big success it achieved. It has youth, beauty, comedy, cleverness, good voices and wholesomeness as assets of the plot and the cast. It has the advantages of George Lederer's wealth of imagination and skill in such details of producing as ensemble drill, novel business and artistic harmony of colors in costume and settings. And it has his vigor and vim in keeping things always on the move from curtain to curtain.

The title character is the youngest of a brood of daughters of a society woman. Despite her serene nickname, she is something of an "enfant terrible." She and her sisters are barred from romance and matrimony until the eldest of the family, a blue-stockinged, tortoiseshell-donned dame of uncertain age, is led to the altar. On this plot basis the librettists rear a story that is complicated by a scientist who practices an elixir of youth on a grandmother from Kookoo, by the search of an amateur detective for a kidnapped baby, by a sculptor and his pal, who are the hosts of a musical comedy chorus contingent, and by other odds and ends that make the net result something like a Chinese puzzle, which, however, is satisfactorily elucidated through the twin solvents of mirth and melody.

John E. Young, a clever farceur, remembered from "The Little Cafe," George Schiller, a capital eccentric comedian, Adele Rowland, who has the brisk and pert mannerisms of Marie Tempest and a voice such as Miss Tempest never possessed; Marguerite Zender, a gifted coloratura soprano; Jack Donohue, Minerva Grey and William Cameron, a very funny blackface specialist, are a few of the principals who kept the show going at a lively gait till after 11 o'clock.

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## GOOD COMEDY AT WALNUT

"Parlor, Bedroom and Bath" Pleases  
Receptive Audience

"Parlor, Bedroom and Bath," A. H. Woods's festive farce of pink pajamas and matrimonial mixtures, returns to the city via the time-honored boards of the Walnut Street Theatre, still the most hilarious comedy of the boulevard type.

Irresponsible persons who get their feet tangled up in the sticky web of matrimonial conventions, have furnished the puppets for an amazing variety of plays. These plays and characters are never too nasty to be not really nice. They are usually just tipping over the edge that borders the shocking point, but are never falling. And most folks like them.

"Parlor, Bedroom and Bath" touches the heights of this assortment of drama, because of its unusually amusing situations, and because of its sprightly dialogue. But not entirely for these reasons. The play is graceful and the

enjoyment of a crowded house was enhanced last night by a good cast. Eda Ann Luke, the fair, and Walter E. Perkins, recalled in that picturesque "The Mau From India," proved central figures in the speeding movement of the play that were more than entirely satisfactory. And Will Archie, who for many a day has done bellhops of every kind and degree, was a slim, snappy hop, whose droll hops did much to mix up more completely a diverting innocent matrimonial confusion of incident.

**BURLESQUE ATTRACTIONS**  
Novelties at Casino, People's, Bijou and Trocadero  
Filled with sparkling comedy and dashing musical numbers, the Golden Crook Company, headed by Billy Arlington, holds sway this week at the Casino. Roughhouse stunts and other old-style burlesque features have given way to a higher plane of amusement. Louise Barrow, divinity soubrette; Juliette Belmont, singing violinist, and

the Pall Mall singing trio, won favor. The ballet of allied nations formed one of the spectacular features.

**PEOPLE'S**—"The Behman show" on its fifteenth annual tour is putting forth the best burlesque entertainment of its long career. Harry Lander, a very droll tramp comedian, heads the cast and wins many laughing hours. He has several comic colleagues and associated with them is a large and agile chorus and a number of really good singers. The show is full of up-to-date jests and newest jazz and is handsomely costumed.

**TROCADERO**—Many of the latest melodies from songland enliven the burlesques presented by the new Monte Carlo girls. The costumes are unique and the show is staged elaborately. Fred Reeb takes the honors in the comedy line while John Hugins and Jake Kennedy also have big parts.

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